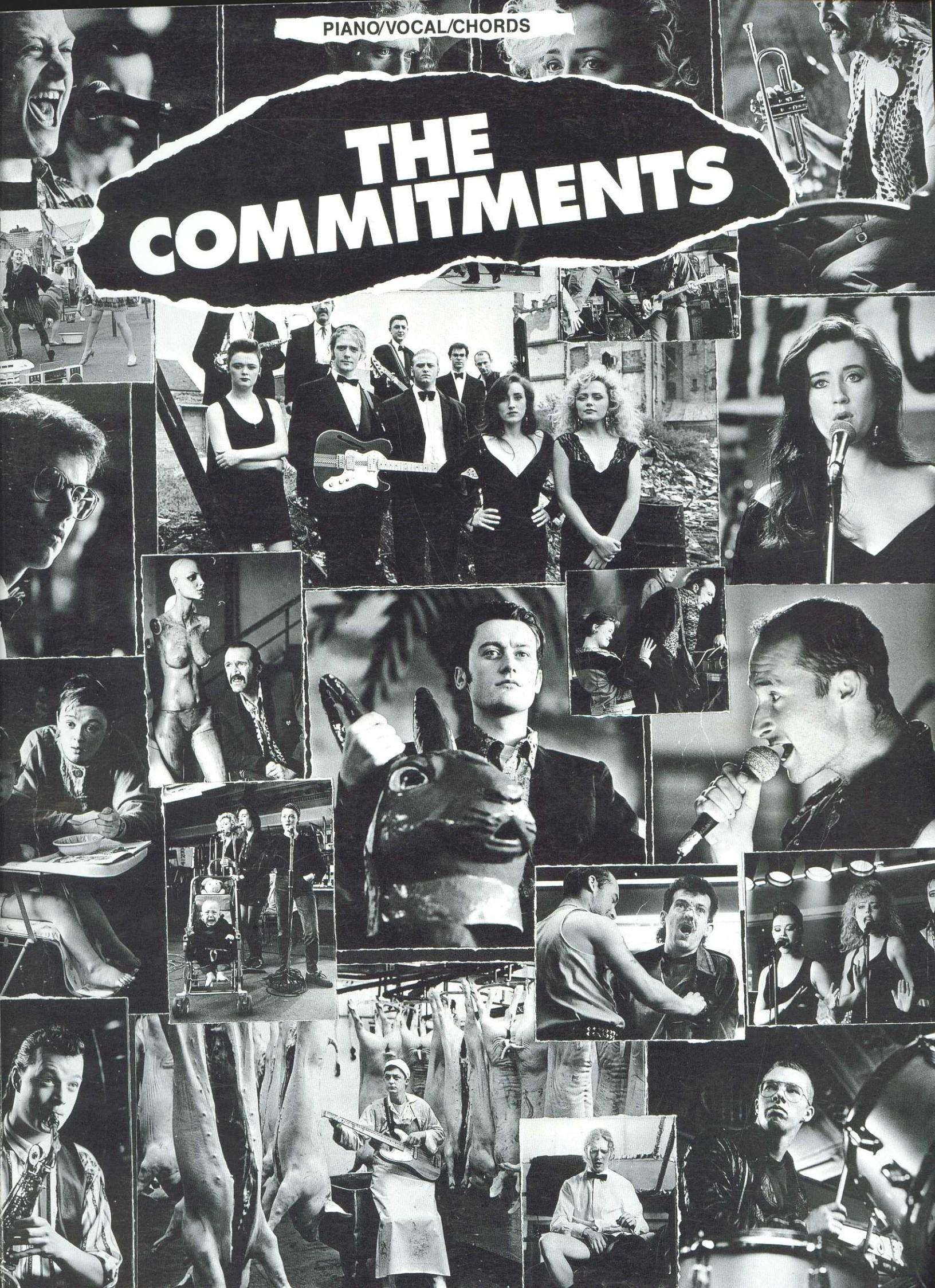


**PIANO/VOCAL/CHORDS**

# THE COMMITMENTS



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# MUSTANG SALLY

Words and Music by  
BONNY RICE

Moderate rock  $\text{♩} = 120$

C7

*Verse:*

F7

C7

You been

G7

run - nin' all o - ver town,

oooh, I guess you got - ta put your flat feet

C7

on the ground..

*Chorus:*

All you wan-na do is ride a-round, Sally. (Ride, Sally, ride. )

All you wan-na do is ride a-round, Sally. (Ride, Sally ride.)

F7

All you wan-na do is ride a-round, Sally. (Ride, Sally ride.)

C7

All you wan-na do is ride a-round, Sally.

G7

(Ride, Sally ride.) One of these ear-ly morn-

G<sub>b</sub>      F      N.C.

- ings,  
I'm gon-na be  
wip-in' those\_ weep - in' eyes,  
yeah..

1.                    2.

Those weep-in' eyes,

1.2.                    3.

those\_weep-in' eyes;  
those weep-in' eyes,

*Verse 2:*

I bought you a brand new Mustang,  
It was a nineteen sixty five.  
Now you come around, signifying a woman.  
Girl, you won't, you won't let me ride.  
Mustang Sally, now baby,  
Guess you better slow that Mustang down.  
You been runnin' all over town.  
Oh, guess you gotta put your flat feet on the ground.  
(To Chorus:)

# CHAIN OF FOOLS

Words and Music by  
DON COVAY

**Freely**  
N.C.

Moderate rock  $\text{♩} = 118$

Sheet music for the first section, labeled "Freely N.C.". The key signature is one sharp (F#). The tempo is indicated as "Moderate rock  $\text{♩} = 118$ ". The vocal line begins with a dynamic "mf". The lyrics "Chain, chain, chain," are written below the staff.

Chorus:  
Am7

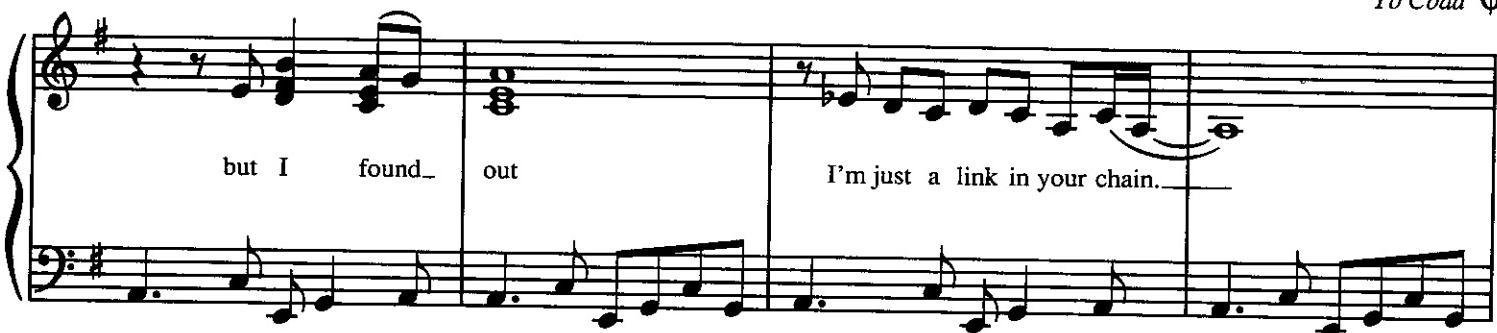
Sheet music for the Chorus section, labeled "Chorus: Am7". The key signature changes to Am7. The vocal line features a sustained note followed by a rhythmic pattern. The lyrics "chain, chain, chain," are repeated twice.

Verse:

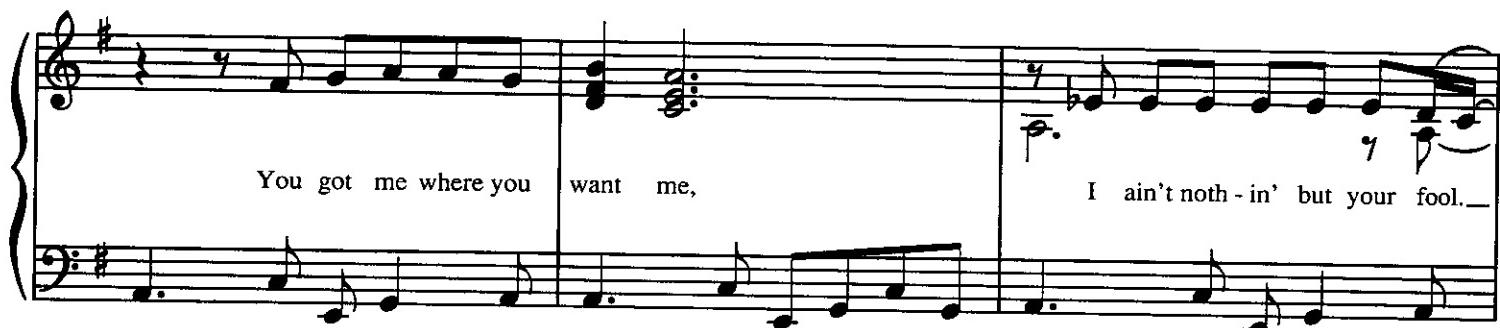
Sheet music for the Verse section. The vocal line includes a sustained note and a rhythmic pattern. The lyrics "I thought you were my man," are written below the staff.

To Coda 

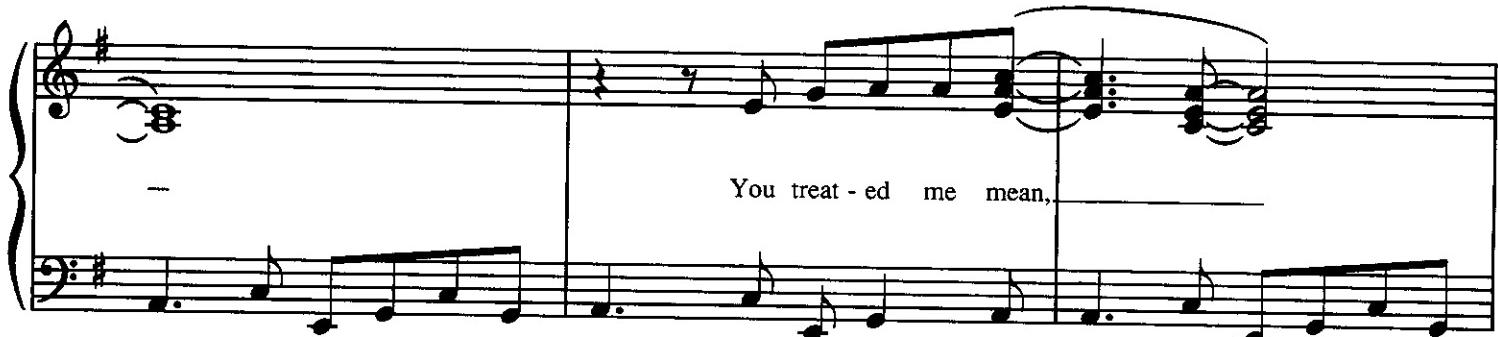
but I found out I'm just a link in your chain.



You got me where you want me, I ain't noth - in' but your fool.



You treat - ed me mean,

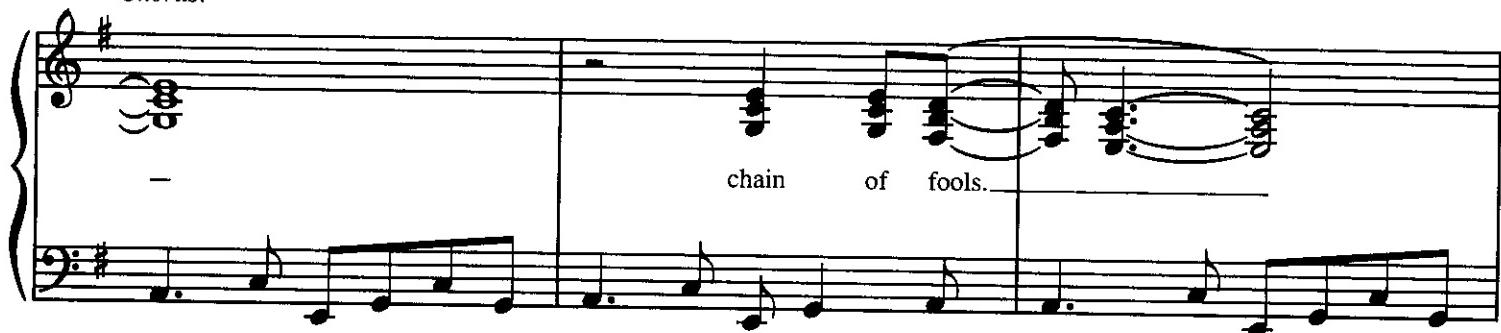


oh babe, you treat-ed me cruel. Chain, chain, chain,



Chorus:

chain of fools.



Now, ev - er - y chain has got a weak -

link I might be weak, child,-

oh, but I gave you strength. Now, you tell -  
(hoo, hoo;)

— me to leave\_ you a - lone. My pa - pa says, "Come on home." —  
(hoo, hoo;) (hoo, hoo;) (hoo, hoo;)

— My doc - tor says, "Take it eas - y." But your  
(hoo, hoo;) (hoo, hoo;) (hoo, hoo;)

D.S. al Coda

lov - in' is much too strong.  
(hoo, hoo;)

I'm weld - ed to ya.  
(hoo, hoo;)

Chain, chain, chain,-

Coda

Chain, chain, chain,

Chain, chain, chain,

Chain, chain, chain,

yeah, chain of fools.

1.

2.

Chain, chain, chain,-

Chain, chain, chain,-

## Verse 2:

One of these mornings that chain is gonna break.  
But up until then, I'm gonna take all I can take.  
(To Coda)

# DESTINATION ANYWHERE

Words and Music by  
NICKOLAS ASHFORD and VALERIE SIMPSON

Moderate shuffle  $\text{♩} = 120$  ( $\text{♩} = \frac{3}{\text{♩}}$ )

N.C.

Verse 1:

Dm7

G9

Dm7

1. Said to the man at the rail - road sta - tion,  
"I want a tick - et, just

G9

F/C

B $\flat$

F

one."

He said, "Well,

if you in sist.

Chorus:

B $\flat$

F/A

Gm7

C

F

Asus A7

Dm7

Where you wan - na go,

Miss?"

Oh, \_\_\_\_\_

des - ti - na - tion, an -

G9 Dm7 G9

F B<sub>b</sub> F B<sub>b</sub> Am7 Gm7

You see, my ba - by don't want me no more. This old world\_ ain't got—

Am7 C/G G7 To Coda Verse 2:  
Dm7

— no back door.

To Coda Verse 2:  
Dm7

2. He looked at me with a

3 3 3 3

fun - ny face and said,

Are you sure you wan - na go just

3 3 3 3

an - y place?"— I said,

If you've ev - er loved some - one the

F 3 B♭

way I love that man,

F/G 3 3 G9 3

sure - ly, Mis - ter Tick - et A - gent,

*Chorus:*

Asus 3 A Dm7 G9

you should un-der-stand.” Des - ti - na - tion, an - y - where,

Dm7 G9 F/C 3

east or west, I don't care. You see, my ba - by don't

B♭ F B♭ Am7 Gm7 Am7 C/G

want me no more. This old world ain't got no back door.

*Bridge:*

G7 E♭ 3 3 F/C

'Cause if it did, it would swing both ways, and

The musical score consists of six staves of music. The first staff starts with a F major chord followed by a B-flat major chord. The lyrics "way I love that man," are written below the notes. The second staff begins with an F/G chord, followed by a G9 chord. The lyrics "sure - ly, Mis - ter Tick - et A - gent," are written below. The third staff is labeled "Chorus:" and features chords for Asus, A, Dm7, and G9. The lyrics "you should un-der-stand.” Des - ti - na - tion, an - y - where," are written below. The fourth staff continues with Dm7, G9, and F/C chords, with the lyrics "east or west, I don't care. You see, my ba - by don't". The fifth staff shows chords for B-flat, F, B-flat, Am7, Gm7, Am7, and C/G. The lyrics "want me no more. This old world ain't got no back door." are written below. The sixth staff is labeled "Bridge:" and includes chords for G7, E-flat, and F/C. The lyrics "'Cause if it did, it would swing both ways, and" are written below.

*Verse 3:*

As I stared through the window of the train,  
I thought I heard my baby call my name.  
But it was just the conductor saying,  
“Which stop would you prefer?”  
*(To Chorus:)*

# I CAN'T STAND THE RAIN

Words and Music by  
DON BRYANT, ANN PEEBLES  
and BERNARD MILLER

Moderate slow rock  $\text{♩} = 84$

N.C.

I can't stand the rain a - gainst my

win - dow, you're bring-in' back sweet mem-o -

ries. Hey, win - dow pane, can you re - mem-

G7

- ber. C7  
 how sweet it used to be?  
F  
 When we were\_ to - geth  
 er, G7  
 ev'-ry-thing was so  
B<sub>b</sub>7  
 grand.. Now that we've part  
 ed, you know there's  
Am7  
 one thing\_\_\_\_\_ that I just  
 can't stand. D7  
 I can't stand the rain.  
G7  
 a - gainst my 3  
 win - dow

C7

bring-in' back sweet mem-o - ries.

I can't stand the rain-

G7

a - gainst my win - dow,

C7

G7

F

'cause he's not here with me.

Woah, emp-ty pil-

G7

low,

where his head used to

B♭7

lay, but I know you got some sweet-

Am7

mem-o-ries, but like a win-dow, you ain't got

D7 G7 F

noth-in' to say.

G7 B♭7 G7

I can't stand the rain.

C7 G7

*Repeat ad lib. and fade*

I can't stand the rain.

# TAKE ME TO THE RIVER

Words and Music by  
AL GREEN and MABON HODGES

Moderately  $\text{♩} = 130$

The musical score consists of five staves of music. The top two staves are for the piano, showing chords A, E7, A/E, E7, A/E, and E7. The bottom three staves are for the voice, with lyrics provided for each section.

**Section 1:** The piano part starts with a dynamic *mf*. The vocal part begins with a sustained note followed by eighth-note chords.

**Section 2:** The piano part continues with eighth-note chords. The vocal part enters with a sustained note followed by eighth-note chords.

**Verse:** The piano part provides harmonic support. The vocal part begins with a sustained note followed by eighth-note chords. The lyrics are:

- 1. I don't know why I you
- 2. I don't know why you

**Section 3:** The piano part continues with eighth-note chords. The vocal part enters with a sustained note followed by eighth-note chords. The lyrics are:

- love you like I do,  
treat-ed me so bad.
- af - ter all these chang - es  
Look at all these things
- that you put me through.  
we could have had.

E7

You stole my mon-ey and my cig - a - rettes,  
Love is a no-tion that I won't for - get,

and I have-n't seen hide nor  
my sweet six-teen, now I

D A C

hair of you yet. } I wan-na know,  
nev - er re - gret. } won't you tell me, am I

A7

— in love to stay? (Take me, take me.) Take me to the

Chorus:

E7

riv - er, and wash me down.

D A E7 D A

Won't you cleanse my soul,  
get my feet on the

E7 To Coda 1. 2. To Next Strain 3. D.S.S. al Coda D A

ground.

*Bridge:*  
C♯m A7 C♯m

Hold me, love me, squeeze me,

A7 G/D B7

tease me till I die, till I die...

D.S. §

Take me ba-by, take me to the

*Coda*

D A

Yeah, yeah,

E7

D A E7

—

yeah, yeah, yeah.

D A

E7

D A

Dip me in the wa-ter, dip me in the

E7

1. 2.

D A

3.

D A E7

wa-ter, ba-by.

Dip me in the

rit.

# TRY A LITTLE TENDERNESS

Words and Music by  
HARRY WOODS, JIMMY CAMPBELL  
and REG. CONNELLY

**Moderately**  $\text{♩} = 80$

N.C.

**Slowly**  $\text{♩} = 48$

E

Oh, she may be

C♯m F♯m B E

wea - ry, and young girls, they do get wea - ry wear - in' that

D C♯7 F♯m7

same\_ old\_ shag-gy dress. But when she gets wea - ry,

B7 G♯m7 G7

try a lit - tle ten - der - ness.

Moderately ♩ = 102

F♯m7                    B7                    E                    C♯m                    F♯m

You know she's wait - ing, just an -

B7                    E                    D

tic - i - pat - in' the things\_ that she nev - er, nev - er, nev -

C♯7                    F♯m

er, nev - er pos-sess-es, yeah. But while\_ she's there wait - ing,

B7                    E                    A                    E

try \_\_\_\_ a lit-tle ten-der - ness. That's all you got-ta do.

E7                    A                    G♯7

It's not just sen-ti - men-tal, no.

C♯m

F♯7

She had her grief and her care, yeah.

A

G♯

But for soft words we all spoke so gentle, it makes it eas-

F♯7

F♯m7

B B+

- i - er, eas - i - er to bear, yeah.

E

C♯m7

F♯m

B

You won't re-gret it, no, no. Young girls, they nev-er for-get it.

E

D

Love is their on - ly hap-pi - ness. But it's all

F#m7

so-easy,

B7

all you got-ta do is try a lit-tle

E/G#

ten-der-ness,

C#

yeah.

F#m7      E/G#      A      A#dim7      B3      B#3      C#3      D3 D#3

Squeeze her, tease her, nev-er leave her, you got to, you try a lit-tle

1.2.3.4.5  
E      D      C#      6.  
ten-der-ness,      yeah,      yeah,

ten-der-ness.  
rit.

# IN THE MIDNIGHT HOUR

Words and Music by  
WILSON PICKETT and  
STEVE CROPPER

Moderate rock  $\text{♩} = 120$

1. I'm gon-na

Verse:

wait till the mid-night hour; that's when my loves comes tum-bling down.

E♭

A♭

E♭

A♭

E♭

A♭

—

I'm gon-na

wait till the mid-night hour,

when there's

no one else a - round.  
I'm gon - na take you, girl, and

hold you and do all the things I told you in the mid-night hour.

—  
Bkgrd: (Mid-night hour. )

1.  
2.  
2. I'm gon - na

## Bridge:

Chords indicated above the staff: Eb, Ab, Eb, Ab, Eb, Db.

Lyrics (Treble staff):

- I'm gon-na wait till the mid-night hour; wait till the mid-night hour; (Wait,)
- I'm gon-na wait till the stars come out, And see the twinkle in your eye.
- I'm gonna wait till the midnight hour; That's when my love begins to shine.
- You are the only girl I love, And really loves me so in the midnight hour.
- (To Bridge:)

## Verse 2:

I'm gonna wait till the stars come out,  
And see the twinkle in your eye.  
I'm gonna wait till the midnight hour;  
That's when my love begins to shine.  
You are the only girl I love,  
And really loves me so in the midnight hour.  
(To Bridge:)

# BYE BYE BABY

Moderate rock  $\text{♩} = 120$

Verse:

G

Words and Music by  
MARY WELLS

1. You know you took my heart...  
*mf*

and you broke it a - part.

— Why did love, ba-b-y, have to ev-er start? —

— You know you took my love, threw it a -

C

way. But you're gon-na want my love some day, well, bye bye-

To Coda C

Bye Bye Baby - 3 - 1  
P0935SMX

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G Dsus 1. G N.C. 2. 3. G N.C.

ba - by.

Well, I thought your—

Well, \_\_\_\_\_

## Bridge:

C G

your love was sweet-er than an - y— I know.—

N.C. C A

So, \_\_\_\_\_ don't come back run - ning, no, knock-

Bm7 Cdim7 A/C# 1. D+ N.C. D.S. § 2. D+ N.C. D.S. § al Coda

- in' on my front door. 3. Well, you said that I go. 4. Well, you said that I

*Coda*

C N.C. G Em G

- day, well, bye bye ba - by.

Bye, bye, bye ba -

G Em G

- by.

Good - bye, good - bye.

(Bye, bye.)

1. 2. 3. D N.C. 4. Freely N.C.

Bye bye ba -

Well, good - bye now ba - by.

*Verse 2:*

Well, I thought your love  
Was oh so true,  
Oh, till you made me baby,  
Yeah, start loving you.  
You know you took my love, threw it away.  
But you're gonna want my love someday,  
Well, bye bye baby.  
(To Bridge:)

*Verse 3:*

Well, you said that I  
Was your loving girl.  
No one, no other  
In this whole wide world.  
You know you took my love, threw it away,  
But you're gonna want my love someday,  
Well, bye bye baby.  
(To Bridge:)

# THE DARK END OF THE STREET

Words and Music by  
CHIPS MOMAN and DAN PENN

**Freely**

**Slow rock**  $\text{♩} = 76$

**Verses 1 & 2:**

1. At the dark end of the street, that is

where we always meet, hid-ing— in shad-ows where we don't be

long, liv-ing in dark-ness to hide— our wrong... You— and me—

— at the dark end of the street, you and me.  
2. I know

2.

*Bridge:*

G D G F#m7

me. They're gon-na find us, they're gon-na find us, they're gon-na

Em7 C/E G C G

find us, love, some day, you and me at the

C D G C6 G Eb7

dark end of the street, you and me. 3. When the

*Verse: 3:*

Ab Eb/G Fm Ab Gm

day-light hour rolls a round and by chance we're both down

F<sub>m</sub>

A<sub>b</sub> D<sub>b</sub> D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub>

— the town, if we should meet just walk, walk on by, yeah, oh,

D<sub>b</sub> E<sub>b</sub> 7 A<sub>b</sub> D<sub>b</sub> A<sub>b</sub>

dar - ling, please don't cry. To-night we meet at the

D<sub>b</sub> E<sub>b</sub> A<sub>b</sub> D<sub>b</sub> 6 A<sub>b</sub>

dark end of the street, mm. molto rit.

*Verse 2:*

I know time is gonna take its toll.  
 We have to pay for the love we stole.  
 It's a sin and we know it's wrong,  
 Oh, but our love, it keeps comin' on strong.  
 Steal away to the dark end of the street, you and me.  
 (To Bridge:)

# DO RIGHT WOMAN DO RIGHT MAN

Words and Music by  
CHIPS MOMAN and DAN PENN

Slowly  $\text{♩} = 46$  ( $\text{♩} = \frac{3}{\text{♩}}$ )

F#m E A E7sus A

*p*

Take me to  
*mp*

Bm/E

A E F#m/B E D G/A

and I'll al - ways love you, — and no bod - y —

D A Bm/E A

can make me do wrong. — Take me for grant - ed, —

E F#m/B E D

leav - in' — love un - shown, — makes will-pow-er weak

A Bm/E A

and temp - ta - tion  
strong.

**S§** B7 E/F# B7 3

A wom-an's on - ly hu - man; you should un - der -

*mp*

B6/D# F#m E7 E7sus E7 E7sus E7 E7sus

stand. She's not just a play - thing; - she's flesh and blood, just like her *cresc.*

**S§ Chorus:**

E7 Bm/A A/E D6 A/C# B7 E/F#

man. If you want a do right, all day's wom-an,

*mf*

To Coda Bm/E

B7 D/E E D/E E A

you've got - ta be a do right, all night man.

1. To Next Strain || 2. D.S.S. §§ al Coda Bridge:

A A A7 B♭7 F♯m

Yeah, cresc.

Well, they say it's a man's world;

4 2

C♯m F♯m

oh, but you can't prove that by me, no.

And as long as we're to -

4

B6/F♯ F♯m D/E E7

geth-er, ba - by,

show some re - spect for me.

If you want a

mf

D.S. §

Φ Coda A

D/E E7 D/E E7 A Bm A

You got-ta be a do right, all night man.

rit.

V

# I NEVER LOVED A MAN

Moderately slow, in three  $\text{♩} = 92$

Words and Music by  
RONNY SHANNON

E♭ A♭ E♭ A♭ E♭ A♭ E♭ A♭

*mp*

1. You're a

**S** Verse:

E♭ A♭ E♭ A♭ E♭ A♭ E♭ A♭

*mp*

no - good heart - break - er. You're a li - ar, you're a cheat - er.

E♭ A♭ E♭ (G) A♭ B♭ E♭/B♭ B♭ (C♯) B♭7/D

I don't know why I let you do these things to me.

E♭ A♭ E♭ A♭ E♭ A♭ E♭ A♭

My friends keep tell-ing me you ain't no good.

E♭ A♭ E♭ /G A♭ B♭ B♭7

Ba - by, they don't know  
that I'd leave you if I could.  
*cresc.*

*Chorus:*

B♭7 E♭/F B♭7 /C♯ /D

I guess I'm up tight,  
and I'm stuck like glue,  
*f* 'cause I ain't

E♭ A♭ E♭ A♭ E♭ A♭maj7 B♭ N.C.

nev-er,  
(nev - er)  
I ain't nev-er,  
(nev - er)  
I ain't nev-er,  
(nev - er)  
no, no,  
loved a

1. Eb A♭6 Eb A♭ Eb 2. D.S. ||2. Eb

man the way that I I love\_ you.  
*dim.*

## Bridge:

Oh, I can't see the light.

I can't eat a bite.

Yes, I never need sleep since you've got your hook in me.

(Vocal ad lib.)

Repeat ad lib. and fade

*Verse 2:*  
 Sometime ago I thought  
 You'd run out of fuel.  
 I was so wrong,  
 'Cause you've got what you'll never lose.  
 The way you treat me is a shame.  
 How could you hurt me so bad?  
 Baby, don't you know  
 That I'm the best thing you've ever had?

*Chorus 2:*  
 Kiss me once again;  
 Don't you ever never say that we're through,  
 'Cause I ain't never, (never)  
 I ain't never, (never)  
 I ain't never, (never) no, no,  
 Loved a man  
 The way that I,  
 I love you.  
 (To Bridge:)

# MR. PITIFUL

Words and Music by  
OTIS REDDING &  
STEVE CROPPER

Fast rock  $\text{♩} = 160$

A musical score for piano/vocal. The top staff shows a treble clef, a 4/4 time signature, and a dynamic of ff. The bottom staff shows a bass clef. The piano part consists of a series of chords: C, C7 F/C, C, C7 F/C, C, C7 F/C. The vocal part consists of eighth-note patterns.

Verse:

The piano part continues with chords C, N.C., C, C7 F/C, C. The vocal part begins with the lyrics "1.(3.) They call me Mis - ter Pit - i - ful;" followed by a dynamic f. The piano part then continues with chords C7 F/C, C.

The piano part continues with chords C7 F/C, C, C7 F/C, C, C7 F/C, C. The vocal part continues with the lyrics "that's my name." followed by a repeat sign. The piano part then continues with chords C7 F/C, C.

The piano part continues with chords G, G7 C/G, G, G7 C/G, C. The vocal part continues with the lyrics "They call me Mis - ter Pit - i - ful;" followed by a repeat sign. The piano part then continues with chords G, G7 C/G, G, G7 C/G, C. The vocal part continues with the lyrics "that's how I got my fame." followed by a repeat sign. The piano part then continues with chords G, G7 C/G, G, G7 C/G, C. The vocal part continues with the lyrics "But no - bod - y seems" followed by a repeat sign.

Mr. Pitiful - 3 - 1  
P0935SMX

C7 F/C C

F F7 B♭/F F

to un - der - stand\_\_ now, what makes a man\_ feel\_\_ so blue.\_

F7 B♭/F C C7 F/C G G7 C/G C

Oh, they call me Mis - ter Pit - i - ful\_\_ 'cause I lost\_\_ some-one just -

To Coda ♪ 1. D.S. ♫ 2.  
 C7 F/C N.C. N.C.

— like you.— 2. They call\_\_ me Mis - ter\_\_

*Bridge:*

C



G/B Am7 G

How can I ex - plain to you\_\_

C G/B Am7 G

some-bod - y act - ing so ver - y blue? How can I tell

Am7 G/B C N.C.

D.S. al Coda

you 'bout my fame?\_ Oh, \_\_\_\_\_ don't think t'will do. Yeah, Mis - ter

Coda N.C. C7 F/C C C7 F/C C C7 F/C C

Repeat ad lib. and fade

(Vocal ad lib.)

*Verse 2:*

They call me Mr. Pitiful; yes, everybody knows, now.  
They call me Mr. Pitiful most every place I go.  
But nobody seems to understand, now, what makes a man sing such a sad song,  
When he lost everything, when he lost everything he had.  
(To Bridge:)

# SLIP AWAY

Words and Music by  
WILBUR TERRELL, MARCUS DANIEL  
and WILLIAM ARMSTRONG

Moderately  $\text{♩} = 120$

Em

D

C



G C

G

C

1. What would I

(with pedal)

*Verse:*

G

C

G

give

for just a few more

min-utes?

*mp*



C G C

Tell me you will try to slip away some -

G C G C

how... Oh, I need you, darling; I want to see you

G C Chorus: G D

right now. Can you slip away, slip away, slip away?

*cresc.* *mf*

Cmaj7 D N.C. To Coda G C N.C.

Oh, I need you so.

*cresc.* *3*

Em D Cmaj7 G N.C.

Em D Cmaj7

D G C D.S. al Coda

Coda G C G

Repeat ad lib. and fade

Verse 2:

Oh, how sweet it is

when you're steal - ing, dar - ling, let me tell you, how sweet it is

2. But I know it's

Can you slip a - way? (Vocal ad lib.)

*Slip Away*

## Verse 2:

But I know it's wrong,  
The things I ask you to do.  
But please believe me, darling,  
I don't mean to hurt you.  
Could you slip away  
Without him knowing you're gone?  
Then we can meet somewhere,  
Somewhere where we both are not known.  
(To Chorus:)

# TREAT HER RIGHT

Fast rock  $\text{♩} = 160$

Words and Music by  
ROY HEAD and GENE KURTZ

Piano accompaniment in G major, 4/4 time. Treble and bass staves. Key signature: one sharp (F#). Dynamics: dynamic 'f' in the bass staff.

Piano accompaniment in G major, 4/4 time. Treble and bass staves. Key signature: one sharp (F#). Chords: C7, G7.

Piano accompaniment in G major, 4/4 time. Treble and bass staves. Key signature: one sharp (F#). Chords: D7, C7, G7.

Verse:

N.C.

G7

1. I wan-na tell you a sto - ry ev - ery man ought-a

Piano accompaniment in G major, 4/4 time. Treble and bass staves. Key signature: one sharp (F#). Dynamics: dynamic 'p' in the treble staff.

Treat Her Right - 3 - 1  
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C7

know.

If you want a lit - tle lov - in',

G7

you got - ta start real slow.

She's gon - na love you to - night,

D7

C7

G7

— now,

if you just treat her right.

1. 2. 4.

N.C.

3. 5.

N.C.

*Chorus:*

G7

2. Oh, squeeze her real

N.C.

Hey, hey, hey, hey!

*ff*

Hey, hey, hey, hey!

Hey, hey, hey,

### Verse 2:

Oh, squeeze her real gentle;  
Gotta make her feel good.  
Tell her that you love her  
Like you know you should.  
And you'll be glad every night  
That you treated her right.

### Verse 3:

If you practice my method  
Just as hard as you can,  
You're gonna get a reputation  
As a lovin' man.  
And you'll be glad every night  
That you treated her right.  
*(To Chorus:)*

*Verse 4:*

I wanna tell you a story  
Every man oughta know.  
If you want a little lovin',  
You gotta start real slow.  
She's gonna love you tonight  
If you just treat her right.

**Verse 5:**

Verse 3:  
Oh, squeeze her real gentle;  
Gotta make her feel good.  
Tell her that you love her  
Like you know you should.  
'Cause if you don't treat her right,  
She won't love you tonight.  
*(To Chorus:)*

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BYE BYE BABY  
CHAIN OF FOOLS  
THE DARK END OF THE STREET  
DESTINATION ANYWHERE  
DO RIGHT WOMAN DO RIGHT MAN  
I CAN'T STAND THE RAIN  
I NEVER LOVED A MAN  
IN THE MIDNIGHT HOUR  
MR. PITIFUL  
MUSTANG SALLY  
SLIP AWAY  
TAKE ME TO THE RIVER  
TREAT HER RIGHT  
TRY A LITTLE TENDERNESS

AN ALAN PARKER FILM

# THE COMMITMENTS

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